

1966

Eighty-eighth Season

1967

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

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Lester McCoy, Conductor

Complete Series 3543

The New York Pro Musica Production
of

The Play of Daniel

A Twelfth Century Musical Drama

Production conceived by NOAH GREENBERG

FRIDAY EVENING, DECEMBER 9, 1966, AT 8:30

FIRST METHODIST CHURCH

ANN ARBOR, MICHIGAN

A R S L O N G A V I T A B R E V I S

The Play of Daniel

CAST OF CHARACTERS (in order of appearance)

<i>Narrator</i>	TOM KLUNIS
<i>Belshazzar's Prince</i>	EARNEST MURPHY
<i>Belshazzar</i>	ANTHONY TAMBURELLO
<i>Wise Men</i>	DAVID FORSSEN, NEIL RABER
<i>Courtiers</i>	ROBERT KUEHN, RODNEY STENBORG
<i>Belshazzar's Queen</i>	SHEILA SCHONBRUN
<i>Queen's Attendant</i>	ELIZABETH HUMES
<i>Daniel</i>	RAY DEVOLL
<i>Darius</i>	ARTHUR BURROWS
<i>Advisors</i>	DAVID FORSSEN, ROBERT KUEHN
<i>Legates</i>	NEIL RABER, RODNEY STENBORG
<i>Envious Counselors</i>	ELIZABETH HUMES, EARNEST MURPHY
<i>An Angel</i>	KEVIN LEFTWICH
<i>Habakkuk</i>	ANTHONY TAMBURELLO
<i>Satraps, Soldiers</i>	RONALD BIEGEL, ROY CORTEZ, PAUL DWYER, DAVID JOHNSON, KEVIN LEFTWICH, JEFFREY O'BRIEN, CAMERON THOMPSON, KIMBERLY THOMPSON
<i>Porters, Soldiers, Lions</i>	TOM ELLIS, JIM STARK
<i>Herald Angel</i>	SHEILA SCHONBRUN

Instrumentalists:

<i>Straight Trumpet</i>	ROBERT SIRINEK
<i>Rebec</i>	ISRAEL CHORBERG
<i>Recorders</i>	LANOUE DAVENPORT
<i>Bagpipe</i>	SHELLEY GRUSKIN
<i>Vielle</i>	JUDITH DAVIDOFF
<i>Bell Carillon, Portative Organ</i>	EDWARD SMITH
<i>Psaltery</i>	CHRISTOPHER WILLIAMS
<i>Hurdy-Gurdy</i>	CAMERON THOMPSON

Percussion Instruments are played by the various members of the cast. They include triangle, small and large drums, tambourine, small cymbals, finger cymbals, handbells, and jingles.

The Boys Choir is from the Church of the Transfiguration, New York City ("The Little Church Around the Corner"), STUART GARDNER, *choirmaster*.

Verse-narration by W. H. Auden

The Play of Daniel is published by Oxford University Press and recorded by Decca Records

The performance time is 75 minutes, without intermission.

In 1958 New York Pro Musica presented *The Play of Daniel* in the Romanesque Hall of The Cloisters. These were the first performances since medieval times in which the entire Play had been presented in its original dramatic form. The unique source is a thirteenth century manuscript in the British Museum. The work of the students of the Cathedral of Beauvais, *The Play of Daniel* was performed by tradition annually between 1150 and 1250 at the New Year.

It is based on familiar episodes from the Book of Daniel in the Vulgate, including: the feast of Belshazzar, the miraculous handwriting on the wall, the Queen's counsel to summon Daniel, Daniel's interpretation of the handwriting and the reward for his prophecy, the return of the holy vessels to the temple, Belshazzar's overthrow by Darius, Daniel's elevation as counselor to Darius, the envious plot against Daniel, his descent into the lions' den where the beasts are stayed by an angel, the bringing of food by the prophet Habakkuk, Daniel's deliverance from the lions, and, lastly, his prophecy of the coming of Christ.

Plays on Old Testament subjects were rare in the Middle Ages, since the drama grew out of liturgical texts which were based on the major events in the life of Christ. *The Play of Daniel* itself, concerned with one of the great prophets of the coming of the Messiah, probably developed from a particular reading in the night office of Christmas which in turn had been derived from a sixth-century sermon. The play was composed at a time when the subtleties of music, text, and symbol had reached their peak in liturgical drama, and the dramatic aspect had become independent of the liturgical content, asserting itself as a unity of its own. This play marks a turning point, and shows great dramatic advance in its delineation of character and its expressivity. Only the chanting of the Gregorian *Te Deum* at the end betrays it as part of a devotional service.

The Play of Daniel was a great favorite, with a highly successful mixture of pagan and religious elements. It provided many occasions for the splendor and display of one of the popular new devices of the time, the *conductus* or courtly procession. The figure of the queen, of not too much importance in the Biblical narrative, was easily enlarged, and the text clearly indicates a great array of costumes, banners, sacred vessels, and musical instruments—all the effects of pageantry. But it is the music itself that ensured the play's popularity, and in the tunefulness of its melodies and piquancy of its rhythms we come perhaps as close as we ever shall to medieval "folk song."

Rt. Rev. REMBERT WEAKLAND, O.S.B.

New York Pro Musica is indebted to Miss Margaret B. Freeman and Professor Meyer Shapiro for their artistic advice, to Dr. Edmund A. Bowles for his assistance and ideas concerning the use of instruments in liturgical drama of the twelfth century, and to Dr. Jean S. Misrahi for his help with the pronunciation of the French and Latin text. It is also grateful to Professors Gustave Reese and Oliver Strunk and to Dr. William L. Smoldon for their suggestions and encouragement in the course of putting together the score of *The Play of Daniel*. The seven-branched brass candelabrum is lent by the Jewish Museum of the Jewish Theological Seminary, and the holy vessels are on loan from the Medieval department of the Metropolitan Museum of Art.

New York Pro Musica has presented its production of *The Play of Daniel* in New York every year since 1958. During the summer of 1960 the play was taken to Europe for a tour of 37 performances in ancient cathedrals and shrines including Westminster Abbey, London; Wells Cathedral, Bath; Oxford, St. Albans, and King's Lynn; St. Germain des Prés Chapel, Paris; Royaumont Abbey; Santa Trinita, Florence; Basilica de Sant'Eufemia, Spoleto. The production has also played in the Washington (D.C.) Cathedral and in the Rockefeller Chapel, University of Chicago. A taped performance was shown over the National Educational Television network on Christmas eve, 1965.

Artistic Director	Lincoln Kirstein
Musical Director	John White
Editors	Noah Greenberg, Rt. Rev. Rembert Weakland, O.S.B.
Musicological Research	Rt. Rev. Rembert Weakland, O.S.B.
Stage Director	Nikos Psacharopoulos
Costumes	Robert Fletcher
Lighting	Peter Hunt
Production Manager	George Mallonee
Technical Director	John Sundstrom
Costume Supervisor	Marina Welmers
Stage Production Associate	Tom Ellis
Production Assistant	Keith Olsen

Costumes executed by Eaves Costume Co.